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PITTSBURGH, PA., JUNE 1935

NUMBER 3



THE ARCHERY MASTER (Japanese)

By HOZAN

THE H. J. HEINZ COLLECTION, CARNEGIE INSTITUTE

(See Page 72)

THE CARNEGIE MAGAZINE

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VOLUME IX NUMBER 3
JUNE 1935

Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high,
And wakes the morning, from whose silver
breast

The sun ariseth in his majesty;
Who doth the world so gloriously behold,
The cedar tops and hills seem burnished gold.
—VENUS AND ADONIS

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—ANDREW CARNEGIE

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sion to newspapers and magazines to reprint with-
out limit the articles that appear in its pages.

BON JOUR, MR. MODARELLI!

"Antonio Modarelli!" exclaimed Walter Damrosch on his late visit to Pittsburgh, "Antonio Modarelli! What a beautiful name that is—and how full of music it is! And the piece he has just directed—'Tales from the Vienna Woods'—it was never played in a more appealing, a more entrancing way!" But when the orchestra was organized some six years before this fine tribute was paid to it by America's best-loved conductor, there seemed to be but small promise of reaching such a degree of excellence. The musicians had been gathered from local positions—theaters, hotels, and small groups of that kind—and their first season revealed an immense amount of teamwork ahead of them before they could stand a comparison with the famous orchestra which were brought here every year. Their leader, young Antonio Modarelli, was practically unknown, but he soon displayed the talents of sound musicianship—knowledge of the whole range of composers, feeling, taste, emotion, a spirit of search for the best tradition, sympathy, toleration, and loyalty for his men—and before the first winter had ended, Pittsburgh realized that here was an orchestra of her own which was worthy of her enthusiasm and support. Each successive season witnessed the growth of the organization in power, execution, and authority, until at last it won the high praise which Mr. Damrosch gave it. In the meantime Mr. Modarelli has grown in professional stature until he is recognized as Pittsburgh's first musician.

IS MAGNA CHARTA STILL ALIVE?

WARREN, PENNSYLVANIA

DEAR CARNEGIE:

In the current discussions of personal liberty as a natural right of the individual I note very frequent references to this subject as expressed in Magna Charta. Will you tell one of your devoted readers whether this idea of liberty in England originated with Magna Charta or did it have any substantial recognition before King John?

—REBECCA F. SCHOFIELD

The right of the individual from unjust arrest or oppression by the power of the government in England can be traced back almost into the mist of early Saxon times. Edward the Confessor, who preceded Harold, was the first of the Saxon kings to give it his recognition and acceptance. The Norman kings who came into power upon the death of Harold at the battle of Hastings ruled with arbitrary arrogance and cruelty until Henry I was forced to grant his people a charter of liberty in 1100, and the foundation of Magna Charta was laid down in that document. Many violations of the rights thus guaranteed by the sovereign occurred until the barons of England summoned King John to Runnymede, and there on June 15, 1215, the great charter was exacted from him; but since then British Parliaments have found it necessary to renew its sanctions by some thirty statutes, showing that liberty is always fighting for its life.

PRESENTING PITTSBURGH ARTISTS

By JOHN O'CONNOR JR.

Assistant Director of Fine Arts, Carnegie Institute

ARTISTS who visit Pittsburgh are of one mind as to the subject matter which it offers for paintings, and yet few of them have taken advantage of the scenes they point out as so paintable. No one, except possibly Joseph Pennell in his etchings, has grasped the dramatic material Pittsburgh places before the artist. This community is so amazing in all its ramifications that the artist who succeeds in putting it on canvas will almost of necessity have to come out of its soil, if one can speak of the soil of a great industrial center.

It is always an item of particular interest in looking at an exhibition of paintings by Pittsburgh artists to observe, first, how many of them have found their subjects in this locality, and then, for those who have, how well they have succeeded in presenting the feel, as it were, of Pittsburgh. It is worthy of note that more and more Pittsburgh artists are finding their themes at home.

Apart from the question of the paintability of Pittsburgh is the ever-present

discussion of the effect of this great industrial expansion on the creative effort of artists. This point was explained from a new angle recently by John Howard Tasker, the author of "Stephen Foster—America's Troubador," who was in Pittsburgh seeking material for a biography of Ethelbert Nevin. When asked how he explained frail composer Nevin's writing of "Narcissus" in Pittsburgh, he replied: "That question interests me deeply. I feel the soil of Pittsburgh is as fertile to the creative spirit as any other section of America. There is something very moving, emotionally, about Pittsburgh. I do not believe, however, that the origin of this creative spirit is industrial. Pittsburgh was a river town, especially in the early days. Creative work here may be a heritage of that romantic period."

Singularly enough, the same question raised by Mr. Tasker is discussed by Haniel Long in his recently published "Pittsburgh Memoranda." To Mr. Long, Pittsburgh was not only a pioneer town in its beginnings but it still is,



APPLES BY MILAN PETROVITS



ALL IN THE DAY'S WORK
By RUSSELL T. HYDE



INTERIOR WITH FIGURES
By ALEXANDER KOSTELLOW

except in a very different way. It is now an industrial frontier. Its citizens are explorers and it is fortunately given to them to explore for a new vision of life.

It is not always remembered that Pittsburgh in its early days was much more a unit socially and culturally than it is today. Pittsburgh in the early nineteenth century duplicated in many ways the background of Philadelphia, which was then the cultural center of the United States. In studying any particular phase of expression of Pittsburgh today, one must take into account numerous forces—social, cultural, economic, and racial—which are often in conflict with one another. For instance, in painting, numerous and various influences may be traced, but all of them may be explained in view of definite forces operating within the community.

Pittsburghers now have an opportunity to see the results of the creative spirit among its painters in the current exhibition of paintings by Pittsburgh artists at the Institute. In this show they can observe how the artists respond to their environment, and can study the forces that are making for a coordinated and cohesive artistic expression.

The first exhibition of this type was held at the Institute in the spring of 1932. At that time it was announced that if the show was successful, other Pittsburgh paintings of equal quality, again representing various groups, might be shown in other years. After a lapse of three years it seemed opportune to fulfill that promise. In the first exhibition eighteen artists were selected, not primarily as the eighteen best Pittsburgh painters in the estimation of the Department of Fine Arts, but as setting forth the various aspects of Pittsburgh art. In the present exhibition twenty-six artists are presented. The increase in number is a tribute to the development of new phases of expression among groups of Pittsburgh artists and to the fact that there is an increasing number of painters of very high quality among whom it was difficult to choose for places in this exhibition. The selection of artists in this show was based, in the main, on the merit of the work which they offered in the twenty-fifth annual exhibition of the Associated Artists of Pittsburgh.

Looking at the exhibition as a whole,

there is found a freshness and spontaneity, and that is due not so much to the fact that this is the first time these particular canvases have been shown in Pittsburgh as it is to their own vitality and contemporary spirit. All of these paintings are of the present, and there is no looking backward or dreaming of the past. These two galleries with fifty-two paintings contain more than an average cross section of Pittsburgh art. It is a cross section as put forward by a carefully sifted and weighed group of artists, reflecting different aspects and manifestations of the art of painting. There is competency, originality, and strength in these canvases.

Two paintings by Madolin Vautrinot, the young artist who has just been graduated from the College of Fine Arts at the Carnegie Institute of Technology, show surprising maturity. They justify the promise of her paintings in the last Associated Artists exhibition,

one of which was awarded first prize. Carl Walberg's contributions are wholesome in color and novel in design. They add a new and individual note to Pittsburgh art. Everett Glasgow has a sense of humor which he carries into his canvas "Four Roses." It is daring in composition. He settles down to a conventional design in "The Red Apple." Two still lifes, "Swedish Tablecloth" and "Friday Morning" which reflect gayety, lightness, and good cheer, were painted by Carolin McCreary. Most still-life paintings are static, but these are alive and dynamic. William Shulgold presents two unusual portraits. In both, the figures are well modeled and interestingly posed, and satisfying in their tonal quality. Edmund Ashe in his colorful and delightful canvases, "Sunday, Day of Rest" and "Memorial," sets forth the humanistic outlook on life as he surveys it with deep understanding and broad sympathy. In



SUNDAY, DAY OF REST BY EDMUND M. ASHE

THE CARNEGIE MAGAZINE

these days of problem pictures and pictures that attempt to be essays on economic and political conditions, it is good to come upon Mr. Ashe's paintings. They have a healing quality for a much disturbed world.

Samuel Rosenberg is one of the artists who are turning more and more to local scenes for their canvases. He does not attempt to encompass the entire community, but is content with painting an incident of a given section or group, as he did in that excellent and glowing painting "God's Chillun" in the last Associated Artists exhibition. In the present show "Cat's Alley, Pittsburgh," while a small canvas, is large in conception and is painted with directness and simplicity. Another artist who is not afraid of Pittsburgh as a theme is Louise Pershing. "The Brown House," which is a view looking down a muddy and hilly street toward a mill district, is carried out with power and vigor and with colors appropriate to the subject. Miss Pershing also has a canvas "The Red Apple," a nude study which is painted in a very personal manner.

Roy Hilton continues his interest in



THE POLO PLAYER

By WILLIAM R. SHULGOLD

design in a radiant canvas, "Road to the Beach," which was shown in the recent American exhibition at the Corcoran Gallery. In some respects his painting "Dandelions" is superior. The design is not so apparent or obvious as is usual in his pictures, and it is a very satisfying and finished performance. Alexander Kostellow is represented by two paintings, "Interior with Figures" and "Girl with Blue Hat." The second is intriguing in color and spontaneous in its organization. In the first, Mr. Kostellow makes a departure, for he works out with care the lesser elements of decoration. It is a happy and successful innovation. In her canvas "Gloxinias" Johanna K. W. Hailman returns to the theme which she knows so well and does with such understanding. It is remarkable how perfectly she conveys the velvety texture of the flowers. In "Spring at Homewood" she gives a new version of part of her garden with her residence in the background. It is pleasing in composition and alive with greens and grays.

In "Pennsylvania Hills, Evening" and "Evening Landscape" Christian Walter, with his lyric quality; calls attention to the pleasant countryside of Western Pennsylvania. Grace Permar won a place for herself in the last Associated Artists exhibition with canvases unusual in color and unique in design. These qualities she continues to display in "Rockport," which is a much more carefully thought-out canvas than its naiveté conveys. In her other painting, "Tulips," she turns to her favorite subject—flowers. Harry Scheuch in his paintings "The Vendors" and "May Afternoon" is primarily interested in composition. It is surprising what he accomplishes in this respect in "May Afternoon," which pictures the rear of a house with its garage. In "The Vendors" he adds the element of distinct and vivid color to his problem of composition.

Wilfred Readie continues to go West for his subject and depicts long-range views of wide, mountainous country.

He builds up his canvas section by section until it becomes very formidable and overpowering. Richard Crist in "Shrimp Fishers" makes the blocked-out human figures, barrels, and boats serve his composition in a successful manner. Again in "Tulip Beds, Phipps Conservatory" he uses his subject in a very simple and homely fashion to carry out his directions. The painting "Apples" by Milan Petrovits properly found a place for itself in a recent Pennsylvania Academy exhibition. He gives consideration to every part of his canvas, which results in a composition of exceptional merit. In his other picture, "Allegheny Hills," he shows a scene characteristic of some of the small towns of Western Pennsylvania. Two very arresting and refreshing canvases represent Norwood MacGilvary in the exhibition. They have much in common in point of view and are worked out with a very careful technique.

Raymond Dowden ties together in one scene the variety of architecture which meets the eye at Fifth Avenue and Bellefield. It is amazing how much he succeeds in putting into this canvas and how well he organizes his material. In his still life, "Victorian Trivia—à la mode," he amuses himself with the arrangement of incongruous objects and sets them off in a felicitous color scheme. Raymond Simboli painted a typical Pittsburgh scene in his "Mill Workers." It is rugged, strong, and attractive in design. In the canvas "Tumblers" he plays with the theme of three clowns, ordering them in an amusing manner. Ottmar Von Fuehrer has two paintings, "Back Yard" and "Still Life." These are done with quiet competency. Flowers and still life intrigue Maud L. Menton, and she works out her arrangement in a modern manner. The objects in her canvases are placed with thought, and her colors are well chosen.

Rachel McClelland Sutton offers two simple and unpretentious paintings which take an appropriate place in the exhibition. She utilizes ordinary subjects effectively in the making of her



TOOKIE AND BOBBY
By MADOLIN VAUTRINOT

pictures. Small Scandinavian towns and harbors continue to entice Esther Topp Edmonds. Her "Landscape" is done with an economy of craftsmanship, while "Woman in Yellow" is a striking canvas carried out in a modern vein. A view of the interior of a barber shop which bears the title, "All in the Day's Work" is from the brush of Russell Hyde. It is done with humor and is a kindly comment on a phase of American life. Mr. Hyde also contributes one of his vigorous landscapes, "The Willow." Two figure canvases represent the work of Virginia Cuthbert. "Maddalena" is well conceived and executed with skill and ingenuity. Her second picture, "Seated Figure," is unostentatious and yet effective, and the background is planned with a fine sense of composition.

The exhibition as a whole gives a comprehensive picture of the development and tendencies of Pittsburgh art. It is an art that is eclectic, that is not afraid of change, that is honest and reserved and one that will take its place with any art that other sections of the United States may have to offer.

The exhibition closes on July 31.

THE H. J. HEINZ IVORIES

Part II—A Description of the Examples from India, China, and Japan

BY DOROTHY BLAIR

Assistant Curator of Oriental Art, Toledo Museum of Art

[In a previous issue of the magazine Miss Blair reviewed the history of ivory carving in general, with particular emphasis upon the European sections. Her appreciation of the Japanese groups, by far the most inclusive and artistic ivories in the whole collection, is made doubly authoritative by a year's study in Japan, Korea, and Manchuria; while her more recent Oriental research in European museums and kindred institutions, when she held the Mary E. Woolley Fellowship from Mount Holyoke, lends added force to her comparative criticism. Miss Blair has occupied her post in Toledo since 1928.]



AFTER studying the Occidental ivories in the H. J. Heinz Collection, one comes to the Oriental section with the feeling that here is something different, and in many ways strange to the West. The costumes of the figures are not our own,

and many of the figures are religious ones, Buddhist and Taoist, unfamiliar to us. There seems to be a difference in handling too; and if one will give some time to the matter much may be learned about ivory by comparing the two divisions, Occidental and Oriental, and by studying and comparing individual pieces within the two groups.

The Oriental ivories are from India, China, and Japan, with a single example from Cambodia. Those from India make up a very small group, and not a representative one, as they are all late and all of the same nature—small models of elephants, oxcarts, and other means of transportation. A characteristic Indian method of carving will, however, be noticed in the little group—that is, the use of plain, undecorated but highly polished areas in juxtaposition to areas of carved design, which are executed in a flat relief with rounded rather than sharply cut edges. The decorative

motifs, chiefly floral, are typically Indian, and there is a convincing simplicity of modeling in the animals and other figures, which is all the more alluring because of contrast with the flat and elegantly restrained decorative areas. Figure 1 is a model of an elephant with its mahout, or driver, and its howdah, in which two people are seated. On the other hand, Figure 2 depicts a team of oxen with driver and one passenger. The details of this latter group are neither so fine nor so elegant as those of the elephant model, but the whole



Figure 1—ELEPHANT WITH HOWDAH
(Indian)

effect is one of interest.

The single little figure (No. 378) from Cambodia exhibited in one of the cases on the east wall is that of a Buddha seated on a high pedestal. Although it came from the collection of a Siamese official, it is purported to have been found in the ruins of the great stone temple of Angkor Wat in Cambodia.

The Chinese group, also shown in cases on the east wall, consists chiefly of vasselike holders for writing brushes, of little table screens, and of figures of Taoist and other religious deities; and it is convenient to discuss the group according to these divisions.

On the table of every Chinese scholar one finds a receptacle, like a vase in form, holding brushes in a variety of sizes for writing and painting. These brush holders are very generally of porcelain or of ivory. Near by there is quite likely to be a little screen made up of a panel of ivory, or of painted or carved stone or other material, mounted on some sort of stand with two spreading feet. Such desk screens may be useful for shading the eyes or for other purposes. The brush holders in this collection are of three varieties: those decorated with fine-line drawings in black; those carved in relief with floral motifs; and those painstakingly carved in a combination of relief work and minutely perforated areas. Figure 3 (right) is decorated with a landscape scene in black on the white ground. Figure 3 (left) is more complicated in technique. It is of very white ivory, cut from the section of a tusk which was first hollowed out to form a cylindrical receptacle and then carved with outdoor scenes in relief and with background areas of the most minute,



Figure 2—TEAM OF OXEN (Indian)

all-over perforated pattern, lacelike in character, accomplished with tiny drills and saws. In the scenes will be found Chinese sages, a board for the chesslike game of "Go," a saddled horse, deer, and some willow trees—well-known components of scenes commonly depicted in Chinese art. This piece may be considered as a typical bit of Chinese ivory carving, for it embodies the infinite, painstaking work and unlimited patience of the Chinese craftsman, together with his flair for keeping a complex design unified by a well-balanced variety in techniques—in this case by the juxtaposition of solid and open-work spaces, with a consequent lively play of light and shade. For further illustration of the technical skill of the Chinese ivory worker it may be well to call attention to the two carved spheres. These balls elicit the greatest wonder on the part of Occidentals, and are the most obvious examples of the unlimited patience of the Chinese artisan in meticulous work entailing seemingly endless repetition, a field in which he is unsurpassed. They are carved from a solid ball of ivory by the employment of drills and saws, holes first being drilled through to the center from the outside,

after which the plain rings, one within the other, are fashioned. The work is very largely mechanical, but skillfully done and often with sufficient charm and variety in the patterns of the different rings to arouse in us a spontaneous response of delight in so dainty and ingenious a thing.

The small table screens of the collection are decorated in the same three techniques as the brush holders—that is, in relief, in black-line decoration, and in perforated designs. The designs may embody historical, religious, poetical, or philosophical ideas. On the backs are usually inscriptions or poems. The screen illustrated (Figure 3 center) is less than a foot high and carries on the front face of its panel a design of fighting horsemen cut in fairly low and flat relief. The unfinished faces are perfectly blank. On the back of the panel is an inscription. The standards consist of posts surmounted by crouching lions, and flanked by perforated scrollwork.

Illustrative of the group of deities of the Taoist religion is a darkened, brownish figure probably representing Tung-Fang So, a famed statesman of the second century before Christ, canonized for his skill in magic

arts (Figure 4). The figure is cut on long, simple lines, naively following the curve of the tusk. The ivory is deeply stained in parts, but lightens to cream-white at the back. The tall, somewhat protuberant forehead, the long beard and drooping ear lobes all suggest wisdom and power. Virile simplicity in design is prominent, and there is a simple adherence to the natural character of the material which is definitely pleasing.

Coming to the Japanese group we find the major part of the H. J. Heinz Collection, and the most truly artistic as well. The Japanese are unequaled in their handling of this beautiful medium and a great many of the items here are really works of fine art. There are a number of examples, of course, which are essentially in the nature of *tours de force*, exhibiting amazing technical ingenuity but somehow at the sacrifice of the final spontaneous spark which is necessary to place them among the great masterpieces in ivory. Such is the

large eagle, shown in a case by itself. Skillful as it is, virile in spirit, beautifully carved in each individual part, and ever so cleverly and handsomely put together, it nevertheless rather

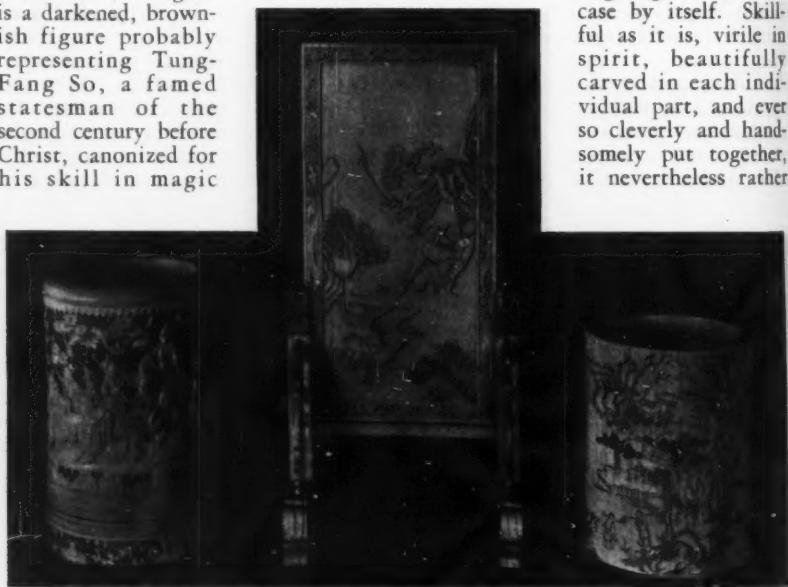


Figure 3—BRUSH HOLDERS AND DESK SCREEN (Chinese)

awes us by its size and the cleverness and skill of its contrivance than by the nobility or poetry of its conception.

On the other hand, there are here some small pieces, many of them primarily decorative in purpose, which are yet so alive with sculptural beauty that we experience afterward a sort of joyous warmth in the memory of them, in the revisualization of their appealing contour, their exquisiteness of texture and surface quality, their stimulating beauty as the expression of what the Japanese call "seido," or "kokoromochi," "life movement in the rhythm of things." There is a curious little ball in a case (No. 203) on the north wall whose surface is simply a mass of innumerable turtles, one upon another, a common sight around the temple ponds of Japan. It is a humble thing, and a relatively unimportant one, and yet it carries something of this appeal of rhythm in its variety of detail and the beautifully contrasted lights and darks in tones of cream and brown. Many of the figure groups have a similar beauty in far greater degree, resulting from a keen power of observation, an alert imaginative sense, and an inherent, discriminating spirit of appreciation for beauty whether it be in line, in contour, or in the sheer appeal of texture, either delicate or rough.

Outstanding in the collection are the figures. They are comparatively modern, for although we find ivory among the more ancient treasures of Japan—notably in the eighth-century museum, the Shosoin, at Nara—they are rather unusual and may even be foreign work. The great mass of ivory work dates only from the seventeenth,

eighteenth, and nineteenth centuries, of which the eighteenth-century work particularly represents the peak in quality. Although for the most part

seemingly light in subject, these genre figures, so simple, so naïve, set forth for us not only the everyday customs of the Japanese and their costumes, but something of their religious ideas, their philosophic thought, and inner characteristics. Obviously they also bespeak the extraordinary glyptic talent of this people. They are realistic and yet idealized. It has been aptly said that such carvings as these are "commonplace in subject but not commonplace in interpretation."

The Japanese are probably on the whole the least self-conscious people in the world. They concentrate their thought and attention upon the occupation of the moment with a single-heartedness that makes them oblivious to all else. This the craftsmen have caught in such ivory groups as (No. 55) a Japanese peasant on a rustic seat with three children; (No. 864) a boy watching waterfowl; (Nos. 218 and 294) a mother steadying a child as it reaches for water grasses; or perhaps best of all in the little group (Figure 5). Here a master is teaching a small boy to write, in the Japanese style of course, with brush and ink. The equipment is all set out—the box containing the stone for rubbing the ink tablet moistened with water, the little waterpot, the brushes, and the paper. The master holds up a sheet upon which the characters have been written and is intently explaining something to the child, who listens with equal absorption. Nothing about them matters; the whole attention of both is



Figure 4
TUNG-FANG SO
Chinese Deity



Figure 5—THE WRITING LESSON BY SHIDZUO (Japanese)

riveted upon the matter in hand. This is so universal a trait among the Japanese that it sets one thinking. It is a trait which we might as a people well emulate, for is it not just such utter concentration which has developed in them their keen observative power and skill? It is just this attribute which has given the craftsmen of these pieces their ability to represent their ideas so vividly and adequately. This little group, less than five inches high, is vivid in spirit and exquisite in all its details. It is the work of Shidzuo, whose name is signed with a red seal carved on the bottom.

The love of children and deep enjoyment in their company is another prominent trait of the Japanese people and is seen in so many of the groups of this collection that it is unnecessary to mention any of them in particular. They will easily attract notice as one passes about the gallery.

Among examples of particularly fine sculptural excellence is the figure of the archery master, by Hozan (illustrated on the cover). It is about nine inches high. The costume is interesting as an

example of the garments of a Japanese gentleman before the advent in Japan of the less picturesque coat and trousers of the West. The under kimono shows in the inner fold at the neck. The outer kimono is held by a stiff narrow belt which is in reality a long ribbonlike sash wound about and tied at the back. Over the outer kimono is the haori, or coat, held in front with a heavy tasseled cord simply knotted. The feet are encased in the immaculate white cotton tabi, or socks with divided toe; and the shoes are zori, or sandals. The simple, sculptural strength of the head and face and the feeling of the body within the garments are fine, and the more realistic and yet beautifully simplified details of the costume and the incised and darkened lines picking out the pattern of the silk kimono are delicate and lovely.

In one of the cases on the north wall is a group of figures by Sōsai which stand out also as among the best in the collection. They represent sages, deities, and personalities from everyday life. The standing figure of Kwannon (Figure 6), represents this Buddhist deity in a decidedly feminine form, clothed in garments of the Chinese T'ang style (618-906 A.D.) and holding before her a stiff little group of chrysanthemum flowers. The ivory is of beautiful quality, creamy in tone, with the natural markings of the ivory somewhat apparent. The carving of the figure and its polishing are exquisitely done, and the most delicate crosshatching has been employed to give a faint brown tone to the hair, the full trousers,

and the decorative borders of the garments. A characteristic trait of Japanese workmanship is manifested in this figure, as in others, although it is not visible in the illustration. There is a pride of creation in the spirit of the Japanese craftsman which will not permit him to slight any part of the figure, even though it would usually be invisible to the observer. In this instance, the soles of the shoes and the under folds of the trousers are as exquisitely and as conscientiously complete in detail as every other part of the figure. To the Japanese that which is concealed is often the more highly prized, as if to reward the observer for the trouble to which he has been put in discovering it—and indicative too of the beauty of doing things well and adequately for their own sake and not for the sake of appearances only.

Two other figures by the same artist are those of a sage (Figure 7) standing in a basket tray upon the water—wave motives are carved upon the bottom—and Kanzan and his broom (Figure 8). Both display the same characteristics of thorough and superb workmanship as does the larger Kwannon (Figure 6).

One must not overlook the small ivory carvings in the flat wall cases on the north wall. These are netsuke—pronounced "net-ski" by the Japanese—used as toggles to hold tobacco pouches and the flat lacquer inro in place at the belt. Reference to the various ivory figures of men in other cases in the gallery will reveal the way in which these pouches and toggles were worn. In the netsuke there are two holes through which the cord of the pouch is passed before it is finally knotted. The cord may then be slipped

up under the belt or sash, usually at the back, and the netsuke, which hangs over the top of the belt, keeps it from slipping down again. These little toggles, like the larger figures, represent in their subject matter a cross section of Japanese life and thought, philosophy, and religion. In the group illustrated (Figure 9) are a few of the better ones of the collection.

The one at the left shows two men seated and employed in the game of neck-wrestling, in which with a heavy cord about their necks each tries by pulling with his neck and head to unseat the other. Next to it are eight figures in a boat. Then comes a composite group of three mushrooms and four chestnuts. This is well carved in itself, but further shows the minute and detailed work of the tour-de-force type in that each of the chestnuts has been carved, inside an opening, to represent a landscape, each one of which bears its

own title above the opening. At the extreme right in the illustration seven masks of various types are grouped together, representing an old man, a laughing girl, a man, two demons, an animal, and a boy. The hair and eyes in each instance are dark and the lips red.

There are several netsuke of a larger, elongated type. One (No. 602) represents a fox in woman's clothing; and the other (No. 605) portrays a Dutch merchant. The latter figure appears not infrequently in Japanese art of the eighteenth and nineteenth centuries, for the Dutch trader was not only the sole foreigner permitted to enter a Japanese port for many years but was rigidly restricted in the frequency of his visits and then confined within the limits of a



Figure 6
KWANNON BY SŌSAI
Goddess of Mercy
(Japanese)



Figure 9—JAPANESE NETSUKU (Cord Buttons or Toggles)

- A. A unique hold in wrestling, in which the object is to unseat the opponent by sheer force of the head and neck exerted upon a heavy cord.
- B. In one small boat measuring less than two inches from stem to stern eight figures, each having a definite personality, have been carved.
- C. Three mushrooms and four chestnuts make a group. Each chestnut has been hollowed to permit the representation of a landscape within.
- D. Seven attached masks—a popular form for the netsuke since the mask is often used for festivals, the No dance, and other entertainment.

small island in Nagasaki harbor, so that it remained something of a curiosity and novelty to the people.

A group of inro, or little compartment cases, usually of lacquer, is shown in a small case near the north wall. Here one may see the netsuke still attached to the cords of the inro, and may readily picture the manner in which the small toggle is slipped through the belt. There are several which are inlaid with ivory (Figure 10) and one (Figure 11) is itself entirely of ivory. This inro has three compartments and a cover, the divisions of which may be ascertained by referring to the horizontal lines in the illustration. It takes the form of the deity Hotei, and is of polished white ivory with some color added in the details—black for the eyes, red for the lips, and a light tone added to the trousers, which are etched to give them a rougher texture. The round slide on the cord above, the figure of Daruma, serves, when pushed

down close to the top of the inro, to hold the cord firmly and thus keep the compartments closely in place. The netsuke at the top of the cord is not of ivory but of soft-paste porcelain and again represents the luck god, Hotei.

Other objects in the Japanese group include wrist rests to support the wrist on the table when writing with the brush; large vases, made from large sections of tusk and frequently decorated with dragons and waves; other smaller vases or covered urns; and various ornamental pieces. Before the in-

rush of Western influence in Japan, ivory was chiefly used for the little netsuke and it was in the making of these that the ivory carvers developed their skill. In the middle of the nineteenth century America, through Admiral Perry, forced the Japanese to open their ports to Occidental trade, which finally resulted in a great change in Japanese life; for Japan suddenly and astonishingly



Figure 8
KANZAN BY SŌSAI
(Japanese)

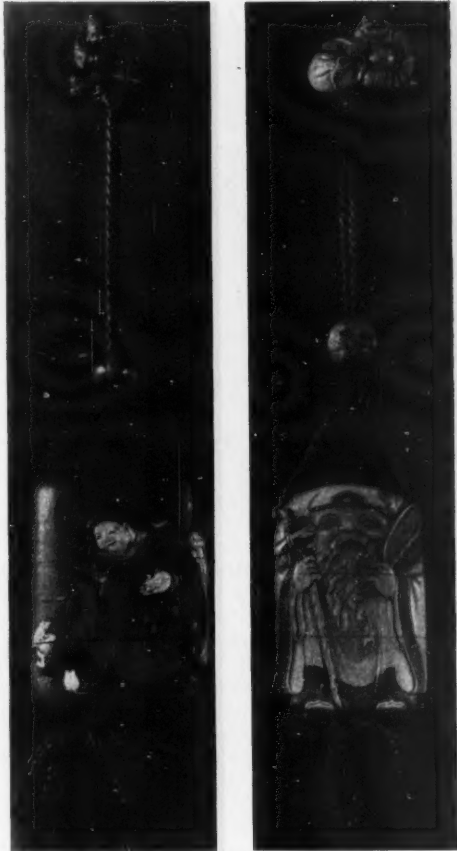


Figure 7
A SAGE BY SŌSAI
(Japanese)

grew, almost overnight, from a secluded nation, still living according to feudal principles, into one of the most progressive nations of the world. With this change came a change in costume as well as in customs and a less and less frequent use of the little netsuke. As the demand decreased, the ivory carvers of course produced fewer and fewer, and turned their attention instead to the making of figures and other decorative articles. Figures had been made in earlier times—we have excellent examples from the hands of some of the greater craftsmen—but never so generally or in such quantities as in the latter years of the nineteenth century and in the present time.

The ivory craft has not been immune from Western influence. Commercial production for a foreign market brought deterioration, for the carvers began to cut what they thought their foreign customers in Europe and America would like rather than what their own creative instincts would have suggested. They began to simulate marble statuary in the surface treatment of the ivory, and often to carve in the more static and less vivid fashion of the West, in a more realistic and less spiritualistic fashion. This may be sensed here, particularly in some of the larger groups shown on the south wall. Skillful they still are, and full of interest. They still seem spontaneous. Although there are exceptions, of course, they may be said in general to show less of the old love for the inherent qualities of the material itself, a little less of the old loving care and vivid spontaneous joy of the artist, and a tendency toward the grandiose and the pretentious. Yet the skill and thorough craftsmanship remain, and it

is to be hoped that this still comparatively slight but nevertheless plainly noticeable influence of the Occident may be only a passing phase, and that the old creative verve, that expression of "life movement in the rhythm of things," may ever remain the vitalizing spark of the ivory carver in Japan.



Figures 10 and 11—INRO

Cases divided into three and four separate compartments to hold medicines, scent, snuff, or sweets. There are some seventy examples in the Heinz Collection.

The dark case (Figure 10) shows Daitoku, god of wealth, seated on a bale of rice, symbol of prosperity, portrayed in wood, silver, ivory, green porcelain, and carved red lacquer. The ivory case takes the form of Hotei.



THE GARDEN OF GOLD



WHEN the Carnegie Corporation of New York made its financial settlements with Andrew Carnegie's Pittsburgh institutions in 1921, the underlying purpose was to effect the completion of these creations under conditions which would make their future operation and extension a matter of community responsibility. This is the principle which has guided the development of practically every institution of personal philanthropy from the foundation of Harvard and of Yale in the long ago down to the inauguration of the University of Chicago within our own time. In order that there should be a sufficient period for inculcating this idea in the public mind, the Carnegie Corporation, after making immediate cash gifts to the Pittsburgh institutions of about eight million dollars, stipulated that at the end of twenty-five years, or on July 1, 1946, it would make a further and final gift of \$8,000,000 to the Carnegie Institute of Technology provided that its trustees would by that time raise \$4,000,000, making a total of \$12,000,000 of new endowment funds which at 5 per cent would yield an additional annual income of \$600,000 perpetually.

On the Carnegie Institute side the Corporation, after making a cash gift in 1921 of \$2,000,000, agreed that on July 1, 1936, it would make a further endowment gift of \$350,000 provided that the trustees of the Institute would by that time raise \$200,000 from its friends. This has been done with the exception of \$19,825, and if our readers will within the next twelve months place that sum at our disposal, it will thus purchase \$550,000 of new endowment for the Carnegie Institute.

On the \$4,000,000 fund which is to be raised for Carnegie Tech endowment by 1946, we have already secured \$500,000, leaving \$3,500,000 yet to go,

and it is the confident hope of the trustees that by that time, either from cash gifts or by benevolent bequests, this sum will be realized, it being kept in mind that for every one dollar of gifts received for this account the Corporation will give two dollars—in other words, every donation of one dollar automatically becomes three dollars, plus the compound interest.

Our friends have been prompt and generous in their response to this benevolent challenge of the Carnegie Corporation and it has already been noted in this department that during the life of the *CARNEGIE MAGAZINE*—about eight years—gifts of money for scholarships have amounted to \$136,081.61, for the Mining Advisory Board \$51,847.65, for the Metallurgical Advisory Board \$133,531.76, and for the Coal Research Laboratory \$392,500, all of which has gone into the cost of operation and expansion of the school.

The value of Carnegie Tech as a great laboratory for industrial America is so far recognized that we can now make a further report of the organization of the Metals Research Laboratory, which began functioning in 1932 under the direction of Dr. Robert F. Mehl, whose education, research work, and business experience have placed him in the front rank of American scientists.

The Metals Research Laboratory is the only one in the country devoted exclusively to the science of metals and it was founded here in response to the growing interest in metallurgy as a pure science, which up to that time had been slow as compared with the attention given to chemistry and physics, but has now taken its place in equal importance with those branches.

Dr. Mehl is assisted by a staff of fifteen workers, and the laboratory under his direction has already issued many printed reports which reveal the

nature of the work accomplished. Beyond making known this progress in the science of metallurgy, the laboratory staff extend their energies to the teaching of graduate students for doctorate degrees in that field.

In recognition of the great value of the metallurgical laboratory in the advancement of American industry, the Carnegie Corporation has from 1932 to this time made gifts aggregating \$54,000 for its creation, and some of the leading industrial institutions of the country are beginning to cooperate in the support and extension of that work. The Aluminum Company of America has been the first to establish a fellowship, and others will be announced shortly.

In the enumeration from month to month in the Garden of Gold of the substantial gifts of money for the support of these various activities it will at once be seen that the expectation of the Carnegie Corporation of public participation in the development of Carnegie Tech was not an idle dream, and the trustees cherish a confident hope that the great school founded by Mr. Carnegie will by continuation of these splendid gifts be enabled to enlarge its field of usefulness for the dissemination of knowledge and understanding throughout this nation and the world at large.

In the past five years almost a half million dollars has been contributed toward the development of pure science through laboratories functioning at Tech: coal research, \$392,500 (reported in the *CARNEGIE MAGAZINE*, April, 1935); physics research, \$28,000 (April and November, 1934); and chemical research, \$3,500 (January and November, 1934).

Of the \$54,000 for metals research given to date by the Carnegie Corporation, \$15,000 was acknowledged in the *CARNEGIE MAGAZINE* for April, 1932. We now make a record of the additional \$39,000 since received. When added to the grand total of \$1,705,497.71 the amount reported in the magazine in the past eight years stands at \$1,744,497.71.

MR. COGSWELL RESIGNS



FREDERICK R. COGSWELL resigned from the board of trustees of the Carnegie Institute and the Carnegie Institute of Technology after a service of nearly ten years, during which he had given his unstinted attention to the problems presenting themselves for consideration. He had graduated in the class of 1912 and had kept in constant touch with the development of Carnegie Tech so that he was able to present the wishes and aspirations of the faculty, students, and alumni in a familiar and impressive way. Mr. Cogswell's resignation was prompted by a desire to relieve himself of any unnecessary burdens, in order that in these exacting and anxious times he might devote his entire time to the duties of his position with the Pittsburgh Railways Company.

THE ATMOSPHERE OF LIFE

I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture or to carve a statue, and so make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do.

—THOREAU

ST. GEORGE AND THE DRAGON

The Traditions of Old Russia to Be Preserved in an Artistic Hanging

IF international understanding is the key to world accord, then the seventeen nationality rooms radiating from the Hall of Commons in the Cathedral of Learning may well have a share in the advancement of that ideal.

The furnishings for many of these unique classrooms are gradually being completed, and those for the Russian Room will soon be ready for installation. Planned and designed by Andrey Avinoff, the Russian Room records the artistic tastes of Old Russia and her ancient crafts.

Because the representation of St. George is one of the most sacred, revered, and significant images in all Russian iconography, Dr. Avinoff felt that this room in the University of Pittsburgh would not be complete without the presence of the traditional saint, who should be portrayed in a dominant wall piece in some technique typically Russian. Four years ago he executed the drawing, following the style of the Russian icons of the sixteenth and seventeenth centuries. Two years later in Paris through the generosity of Miss Helen Frick a set of suitable antique fabrics was selected and acquired. From these the picture, rendered in gold and silken threads, was cut, piece by piece. A few weeks ago the work admirably done in a seventeenth-century figured needlework by Mrs. Helen Viner, was finished and by strange coincidence reached Pittsburgh on May 6—April 23 on the old Russian ecclesiastical calendar—the very day consecrated to the memory of St. George. The hanging was unveiled on May 20.

Although the image of St. George has been a familiar emblem in many lands and periods, preeminently in England, where he has been honored since the fourteenth century as the patron saint of the country and appears on the regalia

of the Order of the Garter, it is even more closely associated with Old Russia and Russian popular art as typified by innumerable painted and carved icons. On the coat of arms of ancient Russia appears St. George killing the dragon, and an excellent example is found on an engraved portrait of Ivan the Terrible (1551) in the earliest publication on Old Russia by Heberstein in the Avinoff library, the finest repository of reference on Russian national art in this country. At the end of the sixteenth century St. George with his dragon was emblazoned on a shield superimposed upon the double-headed eagle, where it remained throughout the period of the czars and the emperors.

The accouterments of St. George are those of a warrior in conventionalized style of the early Byzantine periods, from which medieval Russian art took its inspiration. His flowing mantle was usually of a saturated red, varying from crimson to darker hues, emblematic of the martyrdom of the saint. Every part of the design is symbolic. The shield stands for faith, an obvious contrast to the abysmal pit of darkness. Behind the portrayal of the dragon is a long history. Beginning with Byzantine times it was a scaly, winged serpent, but it is even possible to establish some relationship between the features of the Russian dragon and those preserved among Scythian antiquities of some two thousand years ago. In the depiction of the horse we recognize a strong Oriental influence—the neck, in conformity with Eastern pictorial standards, is excessively curved; and the head, bearing a strangely human expression, is unnaturally small.

As all icons were not intended to be a realistic treatment of an episode or an individual portrait of a personage, the present composition follows a some-



what abstract rule to convey the idea of a miraculous superhuman victory destroying the serpent of evil under Celestial guidance. This explains why the whole pose of the saint seems so effortless and his gaze so serene and impassive, the stride of the horse so ethereal, sure, and utterly oblivious to the bottomless crevice as the lance of the holy warrior pierces the mouth of the monster.

It was a custom in ancient Russia, when it was called "Holy Russia," for rulers and wealthy patrons to give to churches banners, hangings, and embroideries with figures of saints executed in a technique—a blending of an

appliqué work and actual embroidery—similar to the needlework soon to hang in the Russian Room, as votive objects in commemoration of certain events. Sometimes they were bejeweled with precious stones and strings of pearls, which were often used to outline the contour of the composition and the individual portions of needlework. In the present hanging pieces of ancient fabrics are used in the manner of a textile mosaic, giving an opportunity to display a variety of textures and a colorful range of brocades, damasks, and gold cloth. Each portion of the composition is outlined by a golden cord suggesting Byzantine cloisonné.

As in the great majority of icons and hangings, the background is of a golden tint. The very pattern in this fabric is peculiar to both Romanesque and early Russian art, which have many affinities. The lozenges inclose two confronted birds—Sirin and Alcanost—of the popular Russian legend, with the tree of life

between them. These traditional figures have been used in art from time immemorial. As an interpretation of the worship of the source of life, nothing could be more appropriate as a background for the image of a divinely guided youth conquering the forces of evil and destruction.

THE ETCHINGS OF AUGUSTUS JOHN

THE CARNEGIE INSTITUTE is presenting an exhibition until July 31 of the etchings of Augustus John under interesting and unusual circumstances. It might very appropriately be announced as "Gerald L. Brockhurst, Etcher, presents Augustus John, Etcher." The collection is the property of Mr. Brockhurst and it is second only to Campbell Dodgson's in completeness.

It will be recalled that there was an exhibition of the etchings of Gerald Brockhurst at the Institute last January. Those who saw that exhibition or who know Brockhurst's work may properly wonder at his interest in assembling the etchings of a fellow artist whose style and aim differ so much from his own. And yet the fact remains that Brockhurst has long been an admirer of John's work, and in bringing into one collection so many of his etchings he has realized an old ambition. The collec-



PORTRAIT OF THE ARTIST (1920)
*C.D.138

tion and its presentation at the Carnegie Institute is a very gracious gesture on the part of one artist to another.

Pittsburghers have had exceptional opportunities through the Internationals to study the length and breadth of Augustus John as a painter. He began to exhibit at the Carnegie Institute in 1910 and many of his most important canvases have been seen here in the ensuing years. There come to mind at once such paintings as "Marchesa Casati";

"Madame Suggia," which was awarded the first prize in the International of 1924 and is now enshrined in the Tate Gallery; "The Poet Roy Campbell," now in the collection of the Carnegie Institute; the unforgettably frank portrait of "Dr. Stresemann" in 1930; "Viscount d'Abernon" in 1933; and "Portrait of Tallulah Bankhead" in the 1934 show. Those who have followed his paintings in the Carnegie Internationals know and grant his preeminent position among British artists of the century.

It is probably because of his importance as a painter that his work as an

*Referring to the catalogue prepared by Campbell Dodgson and published by the Chenil Galleries in 1920; also to the supplement to that catalogue published in the *Print Collectors Quarterly* in July, 1931, Volume XVIII, No. 3.

etcher has not received more attention in this country. There are not a few of his critics and fellow artists who hold that his reputation as an etcher will outlive that as a painter. The present exhibition, which was brought to this country by the Carnegie Institute and shown at the Brooklyn Museum, later at the Toledo Museum of Art, and now at the Carnegie Institute, is the first comprehensive exhibition of his etchings in the United States.

Augustus Edwin John was born at Tenby on January 4, 1879. He studied art at the Slade School in London from 1894 to 1898. The teachers at the school at that time were Poynter, Legros, and Brown, and they impressed on him the school's well-known insistence upon sound drawing in the great tradition. In 1901 he went to Liverpool as a temporary teacher of art at the University, remaining there until the spring of 1902, when he returned to London, where he has generally resided since. He early became a contributor at the New English Art Club.

In 1921 he was elected an associate of the Royal Academy and an academician in 1928.

His etchings form an important part of his work. While his early paintings and drawings attracted attention, the recognition and appreciation of the merit of his etchings came, at first, principally from his brother artists. Almost all his etchings were produced between 1901 and 1910. His first, one of the numerous self-portraits (C.D. 1), was made in 1901. By 1918 he had pro-

duced in all 138 etchings, including four in glass, though of sixteen of the plates no impressions have survived, and of one, neither the plate nor any impression of it. Since 1918 he has etched six additional plates and produced four lithographs. Of the total number of plates etched, 133 are represented by impressions in the current exhibition.

Many of his prints date from the years in Liverpool, 1901-02. They include a number of portraits of himself in various poses and costumes, several portraits of his wife, and a number of queer and curious characters of Liverpool. In 1905 a stay on Dartmoor in a caravan produced such prints as the exquisite example of simplicity of line, "Dartmoor Ponies" (C.D. 129). From that same trip date "The Hawker's Van" (C.D. 125), "The Little Camp" (C.D. 127) and "Out on the Moor" (C.D. 94). The year 1906 was one of great production; many of the single nudes and groups of nudes belong to this period. Before this time he had

etched such portraits of men as the first plate of Jacob Epstein (C.D. 12), Percy Wyndham Lewis (C.D. 19), and William Rothenstein (C.D. 21). At a little later period came the famous plate of William Butler Yeats and the Charles McEvoy, Dramatist, (C.D. 20) which Campbell Dodgson characterizes as "a wonderful example of direct and unprejudiced portraiture, a perfect likeness and a masterly, though by no means beautiful, etching, which ranks by general



C.D. 94 OUT ON THE MOOR

consent as one of the best of his plates."

In 1919 John etched a self-portrait, two other plates being studies for it, "A Man Etching" (C.D. 136) being one of them. He also published four heads of girls not previously issued and the portrait of J. Hope Johnstone (C.D. 139). In 1919 he also published the second Epstein (portrait C.D. 13), the plate of which was etched about 1906.

A few years ago Mr. Brockhurst took to him some ready-ground plates and offered to print them for him if John would but needle and bite them, but he declined. But this does not mean that the story of Augustus John as an etcher is a closed book because, as has been indicated, he has returned at intervals to the medium in which he expresses his personality with apparently more freedom and pleasure than on canvas.

It is seldom that the career of any given etcher can be studied with such completeness and satisfaction as in this exhibition of the Brockhurst collection of the prints of Augustus John. Here one finds not a group of etchings selected with the evident purpose of showing the artist at his best, but all his work in a given medium spread out without editing to show his scope as an etcher clear and whole and as it evolved.

That there are faults and weaknesses in some of the etchings is not to be denied. They are rather to be expected in a survey of this extent. There is haste, a carelessness of execution, a monotonous repetition of subject, and an almost too evident avoidance of the conventional in treatment and selection. These failings are concomitants of his true greatness as an etcher. One critic, for instance, speaks of John as "an immediate reactionist." He is that and it is that quality which makes his etchings so alive and vital. This impulsive attitude naturally leads him into certain defects, but they are but incidents in his lively and personal approach. There is a sure but not forced or too apparent draftsmanship in his etching. Every line is essential; there is intensity of feeling and vigor of

expression. The merely "pretty" is avoided. No concession is made for general approbation or applause.

Before these etchings one realizes that they are the very individual outlet of an artist who found intense satisfaction in making them. They bear on them the marks of a creative urge which combined with technical ability and original conception resulted in etchings which rank with the best in the history of the art.

J. O'C. JR.

OUR NEW TRUSTEE

JOHN F. LABOON was elected a trustee of the Carnegie Institute and the Carnegie Institute of Technology on May 21, 1935, succeeding Frederick R. Cogswell, resigned. Mr. Laboon was born in Pittsburgh and completed the engineering course in the night school of Carnegie Tech, graduating with the class of 1912. This was followed by a postgraduate course in sanitary engineering at Carnegie Tech,



JOHN F. LABOON

winning the degree of bachelor of science and later the degree of civil engineer. Starting his work as a draftsman he was in 1918 taken into partner-

ship in the firm of Chester, Laboon, Campbell, Davis, and Bankson, where he has continued to develop his talents with growing success. He is accepted as a first authority on all problems connected with municipal water works, sewage disposal, and garbage incineration, and has read papers on these and other technical subjects before various interested societies.

Mr. Laboon has been ever loyal and constant in his attention to the interests of Carnegie Tech, serving at different times since his graduation as chairman of the alumni committee on curriculum, member of the gymnasium committee, athletic council, board of governors of the science school alumni, and president of the alumni federation.

He has recently been granted a year's leave of absence from his firm to be the director of the Works Division of the Allegheny County State Emergency Relief Board.

WE GREET MR. O'CONNOR!

THE withdrawal of Edward Duff Balken from active participation in the operation of the Department of Fine Arts left a vacancy which was glaringly wide because of the value of the man who had filled it. Mr. Balken had for a long time served the Carnegie Institute as acting assistant director of fine arts, and his knowledge of the whole field of art, and especially his acquaintance with prints, gave an authority to his judgment which was recognized as of the first order. He feels the time has come for him to seek his share of rest and recreation, principally on the broad acres of his New England home, but he promises that his spirit shall always haunt these spacious halls and that he will come and embody that spirit within its handsome case on occasions when he is needed.

In reconstructing his organization Mr. Saint-Gaudens had but one name to recommend to his trustees, and that was his faithful Achates John O'Connor



JOHN O'CONNOR JR.

Jr. Mr. O'Connor's preparation and background contained everything that could be desired, and he was promptly appointed assistant director of fine arts. This new official—new in title, mature in service—was born in Pittsburgh and was graduated from the University of Pittsburgh in 1910, receiving his master of arts degree in 1913.

A glance here will show his versatile activities after the completion of his schooling: resident director of work for boys in the Irene Kaufmann Settlement; assistant on economic survey of Pittsburgh; senior fellow for smoke investigation at the Mellon Institute of Industrial Research; assistant director of the Mellon Institute; chief of the credits division in the office of the director of finance of the army in the World War; director of the school of social work at Duquesne University; business manager of the Department of Fine Arts, 1920-35. Thus admirably seasoned and equipped he takes formal charge of duties, the most of which have at one time or another fallen upon him for adequate attention, and his friends in the Institute share with his genial chief the confident opinion that his appointment was a happy and logical choice.

LILACS OR GROUNDHOGS?

The Second Annual Nature Contest for School Children

BY MILLIE RUTH TURNER

Instructor and Acting Assistant Curator of Education, Carnegie Museum



BECAUSE they were eager to recognize natural history as a field in which certain pupils might display unusual ability, the members of the Biology Club of the Western Pennsylvania Educational Association conceived the idea of holding a nature contest as a means to that end. The project immediately met with the support of the Associated Science Groups—an organization made up of the science teachers of this district of the State—and the sponsorship of the Carnegie Museum. The initial contest, the first of its kind so far as we have been able to determine, was open to the school children of Western Pennsylvania and was held in May of 1934 at the Carnegie Institute, familiar to the contestants as a treasury of natural history material.

So successful was this contest that it was decided to make it an annual event, the second of which was held a few weeks ago. The method of procedure was patterned after the original contest: numbered specimens representative of the animal and plant kingdoms as found in our local environment were arranged on shelves in long lines—with plenty of spacing between—and each child then had an opportunity to identify them by applying his orderly knowledge of characteristics learned in his nature classes as a part of his required school work.

For the younger children from the fifth through the eighth grades the list

of identifications ended at fifty; for the boys and girls of high-school age the number was doubled and included more difficult examples. To prepare for the contest each entrant had been supplied earlier in the year with a study-list of some three hundred names from varied classifications—amphibians, birds, eggs, fish, insects, mammals, reptiles, garden flowers and vegetables grown from seeds and bulbs, forest and garden shrubs, house and farm plants, trees and vines, and weeds and wild flowers; and out of this list the contest material was chosen. Besides naming each one properly, correct spelling was a reckoning point—no insignificant stipulation when one considers such letter-twisters on the list as salamander, fritillary butterfly, cecropia moth, armadillo,



Accurate observation will win a high score.



When you are in a fast-moving line, you must have your nature names at the tip of your pencil.

coyote, amaryllis, hydrangea, alyssum, broccoli, cyclamen, ailanthus tree, sassafras, portulaca, arbor vitae, kudzu vine, and mullein weed.

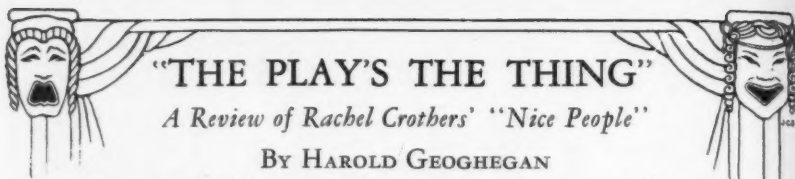
It has been gratifying to find in checking the current papers that the scores are definitely higher than those of last year. This marked improvement is credited to the fact that the children are making a more intelligent use of museum exhibits, public parks, and nature books, while the organization of many outdoor clubs and the nature programs in our public schools are growing each year in importance and scope.

It was interesting in analyzing the answers to observe that the contestants recognized the botanical specimens, the birds, and the insects more readily than they did the reptiles and the mammals. It is not difficult to understand why the long, wiry mink might be mistaken for the weasel, but why should it be confused with the beaver and otter, or worst of all, with the cumbersome, big black bear? Again why did these boys and girls score high when they had to identify the promethea moth, and yet call the common ant, which they meet on the sidewalk every day, a wasp or a honeybee? Or sansevieria be correctly named—and spelled perfectly too!—when spinach

was constantly misspelled and called everything from common plantain to skunk cabbage? And was there more than a touch of irony in the boy who thought this enemy of childhood was poison ivy?

The number who entered the contest last year—about three hundred—was slightly larger than the current group. This does not indicate a diminishing enthusiasm, however, but rather that the contest has become more selective. The fourth-grade pupils were not permitted to enter this year, and in many schools preliminary contests were held and only those with the highest scores were allowed to compete in the finals which were held at the Carnegie Institute.

The date for the third annual contest has already been set—May 16, 1936—and new study-lists are now ready for distribution. Sixty-two prizes, comprising cash awards to the first highest in the elementary and the high-school division and nature books to the remaining sixty, have recently been mailed to the winners. But every child who took part won something far more precious than material recognition—an abiding curiosity concerning the wonders and workings of Nature which neither time nor changing circumstance can ever take from him.



"THE PLAY'S THE THING"

A Review of Rachel Crothers' "Nice People"

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



PLAYS by Rachel Crothers have been appearing more or less annually for a good number of years. I have seen several of them, and remember them pleasantly as sprightly, agreeable entertain-

ment. This is the first time I had seen a revival of any of them.

Can it be that all the others were as hollow as "Nice People"? Not that Miss Crothers' comedies were masterpieces of wit or of anything else; but they did seem bright and amusing and adroitly made. One felt that she knew her job and was a good craftsman. Was it a matter of happy casting? Of finding just the right actors and actresses for the various parts? Of writing parts to measure, perhaps? I do not know. But I am sure that I experienced no

reaction but boredom at the Little Theater last month when "Nice People" creaked its way through three acts.

The plot is concerned with Theodora Gloucester, one of New York's Bright Young People—1921 model—who has been allowed to do pretty much as she likes by a rich and indulgent father up to the end of the first act, when he suddenly—at the instigation of an aunt who has her niece's moral welfare at heart—forbids her to go out at night to a roadhouse with some of her lively companions whom he has not only tolerated but liked up to this point. Theodora takes the law into her own hands and goes. She and a young man, who is something less than sober, leave their companions and take a glorious drive through the country but are forced to shelter from a violent rainstorm in an uninhabited farmhouse which belongs to Theodora. The Weak Young Man—by now even less sober—makes a rather inefficient attempt to propose to Theodora and then goes to sleep. A Worthy Young Man, who has



SCENE FROM "NICE PEOPLE"—STUDENT PLAYERS

also been overtaken by the rain on his way back to New York, walks in seeking shelter. He is a "real" person, and the worldly Theodora is greatly impressed. The rain continues unabated, and there is no hope of anybody's getting back to New York. The Young Man takes charge; sends Theodora up to bed, wraps the unsober Scottie up in a blanket. He himself keeps guard on a chair beside the dying embers until dawn, when he discreetly vanishes.

In the morning everyone whom we have seen in the first act appears: the Father and the Aunt and the Sophisticated Young Man and the Catty Young Woman and the male Faithful Friend and the female Faithful Friend. All are in a state of high excitement, and all, except Aunt Margaret, seem to be agreed that the only thing that Theodora can do to repair her damaged reputation is to marry Scottie. She, being a high-spirited young person, very properly refuses to do this, and her father disowns her. (There should have been a snowstorm at this point.) The Worthy Young Man, whose name is Billy Wade, now makes his appearance. He has thrown up his lucrative New York job because he has found that his employer is crooked. The outcome of the second act is that Billy and Theodora, rapidly becoming unworldly, settle down on the farm under the chap-eroning but approving eye of Aunt Margaret.

The third act opens pastorally. Billy, in blue overalls, swings a manly scythe, while Theodora grows lyrical over the hen house. Aunt Margaret sits and knits and beams on the industrious young couple, and all three of them have an orgy of being "real." But, alas, once more the New York horde descends on them, and doubt is cast into Billy's mind as to how long his lady will be contented with the simple life. But, as the last act is well on its way, Billy's doubts are of brief duration and the curtain falls while Mr. Gloucester beseeches him to become his son-in-law.

Such is the fable! The characters suit

it nicely. They are all well-worn types with labels attached—such nice, big, clear labels too.

I have no idea whether the performance was a good one or not. I do not know how such parts should be acted; neither, it seemed to me, did the actors. The Theodora was pretty enough to ensnare any Scottie or Billy and acted with a rather hard brightness. The Catty Young Lady got a laugh or two and so did a preposterous Rustic who appeared in the second act. It was much to their credit. I am sure everyone did his best, but the making of bricks without straw is proverbially difficult.

An amusing feature of the performance was the costumes. Miss Schrader, or Mr. Hickman who directed the production, had quite rightly decided that the play dated, and courageously dressed "Nice People" in the fashions of eight or ten years ago, a period which I think will go down in history as one of the most grotesque in the annals of costume.

This performance brought to an end a season which has been more than ordinarily interesting; a season which included plays by Euripides, Shakespeare, Congreve, Shaw, and Molnár, as well as two original plays. Truly a list of which any theatrical organization might well be proud!

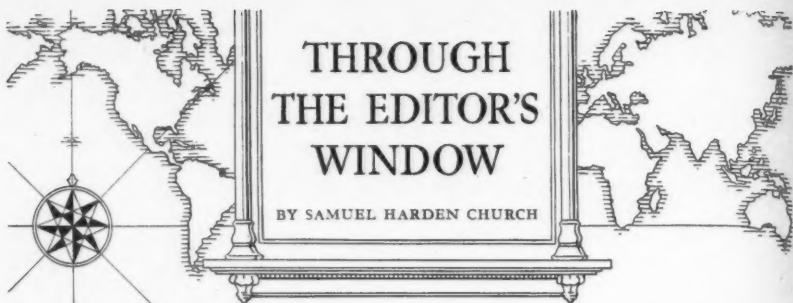
THE SPREAD OF WEALTH

This, then, is held to be the duty of the man of wealth: To set an example of modest, unostentatious living, shunning display or extravagance; to provide moderately for the legitimate wants of those dependent upon him, and after doing so, to consider all surplus revenues which come to him simply as trust funds which he is called upon to administer, and strictly bound as a matter of duty to administer in the manner which, in his judgment, is best calculated to provide the most beneficial results for the community—the man of wealth thus becoming the mere trustee and agent for his poorer brethren.

—ANDREW CARNEGIE

Thinking is easy; action is difficult: to act in accordance with one's thought is the most difficult thing in the world.

—GOETHE



THE FALLACY IN PRESIDENT ROOSEVELT'S PHILOSOPHY

THE epochal decision of the Supreme Court on the NIRA dismisses forever the possibility of establishing an autocratic government in the United States. President Roosevelt, moved by an almost divine compassion for human suffering, brought himself to believe that it was within the bounds of his lawful power to reach every distressed individual in this country by a direct method either of distributed work or of distributed money. In the furtherance of this end he undertook to declare, as the head of the State and with the co-operation of a supine Congress, just what assessment of taxes should be imposed on the nation, and to what extent the obedience of our citizens should be exacted in the regulation of their business lives. The body of men whom he had chosen as his advisers, or who had forced themselves into his counsels—in other words, “the brain trust”—having no experience in government and possessing nothing to commend them for administration beyond their fantastic theories for the overturn of the ancient landmarks, were yet able to convince him that the New Deal in all its implications was going to provide a foundation for the distribution of wealth to an extent which would destroy poverty and restore the last forgotten man to lucrative employment. In establishing his innumerable bureaus, in proclaiming his codes of procedure, and in issu-

ing his executive orders for the achievement of this goal of perfection, it was found by the Supreme Court that the President had violated the Constitution.

What Mr. Roosevelt had thus elaborately set up was brought down by the clear logic of the men into whose custody the Constitution had been committed by the Fathers of our Country. The things which evoked the correction of the Supreme Court were the things which must inevitably occur even in the most benevolent dictatorship. One man, a very humble, a very lowly man, one who pressed clothes for a living, had charged a customer five cents less than the President's code stipulated, and he was fined \$100 and sent to jail for a month. Another man, less humble, less lowly, but still commercially dependent upon the good-will of his customers, had permitted a patron who came to him every day for hotel supplies to remove from a crate four chickens, probably thin ones, and to replace them with four others, probably fat ones, an act which every purchaser of food will insist upon as necessary to good marketing. The chicken merchant was immediately arrested—for there were now spies abroad throughout the land—and was sentenced to pay a fine of \$5,000 and go to jail for five years. There were 411 other men, great and small, who found themselves indicted for imprisonment under similar circumstances.

Out of this exercise of the President's will, regardless of the praiseworthy

objectives which he had in mind, it is obvious that the natural rights of every citizen were put in jeopardy. Throughout the world's history it is shown that arbitrary power in the State has brought wrong and oppression upon the people. Charles I of England is said to have been a good man but a bad king. He was kindly, charitable, humane, an indulgent father, a loving husband; but it was his inflexible purpose to govern his people in all their activities out of his own will, and in the court of Star Chamber he sought to accomplish the regimentation of English life by a rigorous enforcement of his decrees. The result showed that personal liberty, which had warmed the heart of England for a thousand years, must now be sacrificed to the policy of his absolute rule. There are a hundred cases to illustrate this fact, but one will suffice to expose the system which brought his authority to an end and cost him his life upon the headsman's block. One William Prynne, a humble and lowly man, had written a pamphlet against dancing. The queen loved to dance, and Prynne was sentenced in the Star Chamber to have his ears cut off there and then. As the mutilated victim walked forth in tears he repeated that dancing was wrong in the sight of God, whereupon he was brought again before the king, and his ears—or what remained of them—were again cut by the executioner. The people of England arose against this tyranny, and Cromwell was sent out with an army commissioned "to rescue the king from his evil counselors"; and when Charles stood upon the scaffold he declared that while his people were entitled to their happiness, yet having a share in the government was no concern of theirs. And this was the end of benevolent despotism in England. Under the insidious advice of "evil counselors" America was rapidly reaching the Stuart model of statesmanship, and it is that from which the Supreme Court has rescued our country.

It is President Roosevelt's declared

purpose to distribute the wealth of the country among all the people. But wealth cannot be distributed, because no individual possesses it. I sat beside Andrew Carnegie in church one day when he borrowed a dollar from me to put in the contribution basket; and I doubt if he ever in his life had more than fifty dollars in his pocket. His fortune was completely wrapped up in the gigantic works which his genius had created for the enrichment of the nation. It is so with Mr. Rockefeller and all other millionaires. Their wealth is never liquid. If it is taken by taxation from the great institutions in which it is invested—the railroads, mills, mines, factories, farms, and utilities—it cannot be given to the people. It can only be wasted in idle and unneeded ventures, and once spent it is gone forever. If the income of wealth is overtaxed, as now under the New Deal, the wealth itself will soon cease to yield a profit essential to its life, and it will die. It is at this very moment unproductive because in a period of unexampled extravagance it is being overtaxed. It is only when normal prosperity, based upon confidence and credit, puts this stream of wealth into its natural activity and it is made free from government interference that all the people can participate in its benefits; and out of that economic law, and from that law alone will come all those measures which make up the President's social program—employment, employee ownership, pensions, insurance, a happy leisure, and national felicity. This, as I understand it, is the meaning of the Supreme Court's decision, and all the efforts that are being made by hook or by crook to circumvent that decree can bring nothing but further defeat and humiliation upon the administration at Washington.

LETTER TO A COMMUNIST

I am in receipt of your letter of May 20 and have read the copy of the petition which you sent me addressed to the Board of Public Education of Pittsburgh

on the subject of the use of the school buildings by the American League against War and Fascism.

As I told you in our telephone conversation, I am opposed to war and will support all other citizens who are so opposed upon the following conditions: (1) That we shall always favor our America adequately armed against an aggressive war, and (2) That if our country is attacked, we shall all stand ready to sacrifice our lives and fortunes in her defense.

Your petition seems to indicate, however, that the members of your league favor a government for this country based upon Communism, and I think it right to declare my unalterable conviction against Communistic principles. You claim to be against Fascism, but if it were possible to establish a Communistic government in this country its principles could be enforced only upon the authority of a central governing body, which would result logically in the establishment of a control based upon the principles of Fascism.

Beyond all this, I question whether any members of the so-called Communist party, either in Pittsburgh or elsewhere, are aware that Communism had its first trial in modern times in America, when that system was adopted by the people who came to Massachusetts on the Mayflower, and where in a virgin wilderness, if Communism ever could succeed, it would have its best chance here. At the end of a fair trial, however, Governor Bradford states in his journal that the system was abandoned because of the inherent human quality controlling men, whereby they would not produce without compensation more goods or harvests than were required for their own families.

I think you will see therefore that I am not in sympathy either with your basis for opposing war when it is forced upon us or with your promotion of a Communist party in this country.

Every noble life leaves the fiber of it interwoven forever in the work of the world.

—RUSKIN

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